

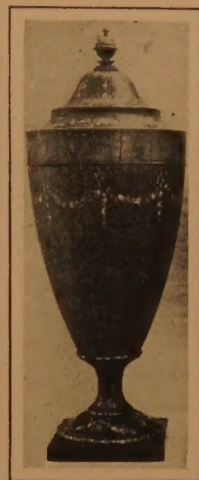
FURNITURE OF THE REVOLUTIONARY PERIOD

By ESTHER SINGLETON



MENTOR GRAVURES

INLAID SIDEBOARD . SIDEBOARD IN STYLE
OF SHEARER . CONSOLE TABLE . AMERI-
CAN BEDSTEAD, LATE EIGHTEENTH CENTURY
DINING ROOM, BROOKLYNWOOD, MARYLAND
DINING ROOM, SALEM, MASSACHUSETTS



Wooden Urn Shaped Spoon Cases

THE MENTOR · DEPARTMENT OF FINE ARTS
SERIAL NUMBER 99

WHEN people begin to study furniture seriously they usually “go mad” over the Empire style; but after a few years their eyes become more educated and they select finer forms. The reason the Empire style won so many admirers lies in the striking effect of the chiseled brass ornamentations which stand out in such marked contrast to the dark wood background.

The American Revolution (1775-1783) coincides with a very striking change in decorative styles. It is the period of the straight line.

In Louis XV furniture the curve is not only prominent in the contours, but in the exuberant ornamentation, in which it is twisted, broken, and often tipped with tiny, spiky edges for the sake of additional decoration.

LOUIS XVI FURNITURE

The more severe Louis XVI style began to develop long before the death of Louis XV. Many causes led to this change. In the first place there was a natural revolt from the tortured curve, and in the second the world had become fascinated by a fresh glimpse into antiquity. The excavations undertaken at Pompeii and Herculaneum in 1748 had created an enthusiastic interest in classic forms and ornamentation. A study of the ruins of Diocletian's Palace at Spalatro, Dalmatia, in 1757, by the English and French architects, Robert Adam and Clerisseau (Clay-ree-so), was another cause that contributed toward the development of the new style. On his return to England Adam published a description of Dio-

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cletian's Palace, for which Bartolozzi (Bar-toe-lot-see) made the engravings. Clerisseau took back to Paris such enthusiasm for the beautiful arabesques and delicate forms with which he had just become acquainted that we may largely attribute to his influence the change that came over the French designers.

Rounded corners now gave place to sharp angles, and the curve and swelling leg to a straight, slender, tapering one, often reeded. No longer was a foot concealed beneath a leafy scroll, and no longer was a handle hidden beneath a dragon's tail, a bird's wing, or a spiky leaf. In its place there is a ring dropping from a rosette or an ornamental plate, unless it is a simple knob plainly declaring itself.

Louis XVI furniture was designed from the point of view of the classic architect rather than that of the cabinet-maker. Generally speaking, every object is divided into three parts, and these parts are outlined by moldings or beadings. However, the ornaments of the *style Louis XV* died hard. They occur on highly developed pieces of the *style Louis XVI*. Conversely, we find so many of the designers and cabinet-makers of late Louis XV falling victims to the newer taste that we have to push back the dates of the Louis XVI style before the accession of the unfortunate king.

In Delafosse the overlapping styles can be splendidly studied. He designed every kind of furniture and ornamental trophy in which pastoral features and musical instruments figure. His sofas, chairs, beds, couches, and settees are so entirely in the newest taste that the phrase "*genre de la Fosse*" is often used to describe the furniture of the day.

The great Riesener (1735-1806) also worked in both the Louis XV and the Louis XVI styles.

The most fashionable cabinet-maker was Martin Carlin, many of whose works are now in the Louvre. He was the embodiment of the *style Marie Antoinette*.

De Lalonde, so fond of the burning torch, the urn, the garland, and the fluttering ribbon, merged insensibly from the



LOUIS XVI ARM CHAIR



EMPIRE TRIPOD TABLE WITH
MOSAIC TOP

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style *Louis XVI* into the style *Empire* (French pronunciation Om-peer.)

Dates show us, therefore, that the Louis XVI style was already rooted in France and England about the time of the Stamp Act (1765), which turned the minds of Americans to the more important matter of preserving their homes than of decorating them. When the stormy days of the Revolution were over, fashionable householders banished their old Anglo-Dutch and Chippendale to refurnish in the new and more delicate taste of Adam, Heppelwhite, and Sheraton.

NEW STYLES ADOPTED

Massive pieces of family silver went to the melting-pot, and the silver-smith sent home slender urn-shaped teapots, cream jugs, and sugar bowls, delicate cake-baskets, and forks and spoons with the new lines. The ex-



EMPIRE CHAIR. EARLY NINETEENTH CENTURY

quisite Wedgwood pottery in neo-classic shapes, with oval cameos on the background of blue, pale green, salmon, and fawn color, was imported for table use and for decoration. The heavy claw-and-ball-foot furniture, out of harmony with the time, was banished for slenderer, lighter, and more delicate furniture with tapering legs and backs curved in lower relief. Satinwood became the rage, and a favorite ornamentation was an inlay of pretty colored woods, often forming a picture, or a bunch of flowers, in the centers of the ovals that decorated the

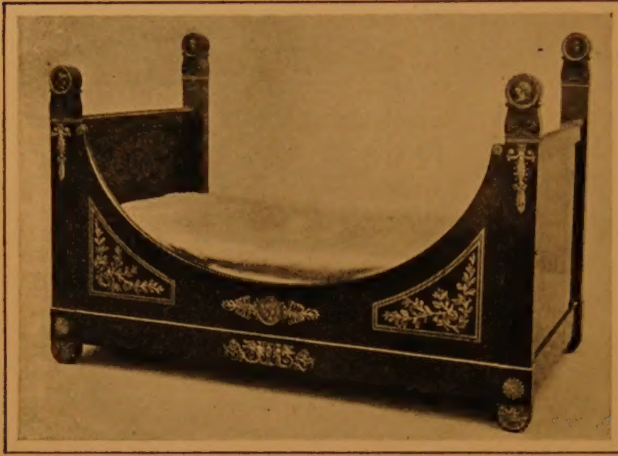
the doors, drawers, and slabs of cabinets, sideboards, bookcases,

and dressing-tables. The tops of card-tables and "Pembroke-tables" (chiefly used for light meals in bedrooms) provided a fine space for the display of this decoration. Old mirrors were cut down and framed in the new style. The oval mirror was much admired, and also the mirror with sconce arms, which Heppelwhite calls the "girandole" (Jhee-ron-dole.) The concave and convex mirror with gilt frames became popular. It was often surmounted by a large gilt eagle.

Very important was the dressing-table, with its numerous compartments for toilet



EMPIRE SECRETARY



FRENCH EMPIRE BEDSTEAD

articles and its ingenious mechanism for folding and swinging-glasses that permitted reflections from every angle.

SHERATON AND HEPPELWHITE SIDEBOARDS

The great creation of the period, however, was the sideboard. Thomas Shearer, a cabinet-maker of London, whose book of designs was published in 1778, seems to have been the first to model a side-

board which was something more than a sideboard table with drawers introduced. In his most elaborate examples he exhibits a sideboard combined with pedestals connected with a top slab, all forming together one complete body. Upon these pedestals he stands his urn-shaped knife or spoon cases. Shearer's sideboard was brought to perfection by Heppelwhite and Sheraton; but, like every other form, it lost its beauty of line in the days of the Empire and after.

The Heppelwhite sideboard usually contained one long central drawer and a short drawer at each end, beneath which was a deep drawer. The tapering legs, ending in the spade foot, were as a rule decorated with a fall of bell-flowers in satinwood. Heppelwhite also made sideboards without drawers, in which case a mahogany celaret, hooped with brass, was placed under it. Sheraton continued to develop the models put forth by Shearer and Heppelwhite. In his later period he returned occasionally to the old sideboard table without drawers.

The square knife-box, both concave and convex, was one of the triumphs of the late eighteenth century cabinet-maker. It required the most delicate workmanship. A pair of these knife-boxes usually stood upon the sideboard. A tall vase, or urn-shaped case, was used for spoons, the spoons being placed with their bowls upward.



FRENCH EMPIRE CHAIR

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THE ADAM BROTHERS

In 1762 Robert Adam was appointed architect to King George, and with his brother James designed a number of handsome houses, which were both decorated and furnished from his own drawings. The Adam brothers were aided in their decorative work by Pergolesi (Pear-go-lay-see), an Italian. Angelica Kauffmann, Cipriani, and Zucchi (Dzook-ki) painted plaques and other ornaments for the Adam houses. Adam, of course, was too costly a model for many to follow; but his taste permeated the trade, and is distinctly felt in Heppelwhite and Sheraton. The Adam brothers were men of wealth and social connections. They made no furniture.



ENGLISH EMPIRE CHAIR

HEPPELWHITE CHARACTERISTICS

The Heppelwhite style lasted from about 1785 to 1795. A year after George Heppelwhite's death in 1785 his widow, Alice, issued his Cabinet Maker and Upholsterer's Guide under the name of A. Heppelwhite & Co. (London, 1786), claiming that the book "conveyed a just idea of English taste in furniture." Heppelwhite furniture was made

in mahogany, or painted and japanned. It was either inlaid or carved. Heppelwhite's characteristics are the tapering leg with the "spade," or "Marlborough" foot; the tambour shutter that so mysteriously disappears when pushed aside; the bell flowers in festoons or well graduated from large to small blossoms; the festoon and tassel in draperies; the shell; the draped urn; the lotus; and the three feathers of the Prince of Wales. Heppelwhite furniture has a general air of lightness and elegance. His sideboards have never been excelled.

Thomas Sheraton (1751-1805) followed the French fashions so closely that when the Empire style became popular he turned with the tide. Sheraton, therefore, has two periods. His first models are Louis XVI, both in form and in ornamentation. Sheraton made very little furniture. He never had a shop, as did Chippendale, and he appears to have given up his work as a journeyman cabinet-maker

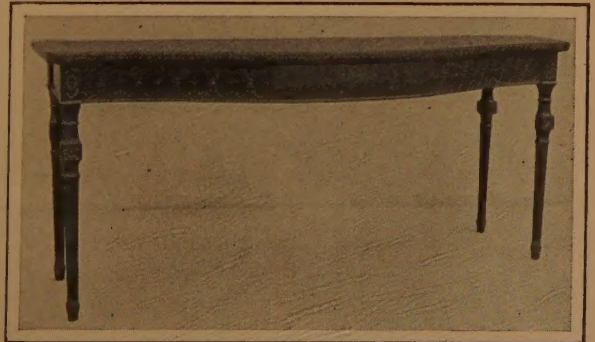


TABLE IN THE ADAM STYLE

about 1793. Then he devoted himself to publishing books of designs and preaching in Baptist chapels. He died very poor. His *Cabinet-Maker and Upholsterer's Drawing-Book*, published in 1791, provided models for practical workers on both sides of the Atlantic.

SHERATON STYLES

Sheraton designed the most elaborate beds with draperies. His dressing-tables were provided with tambour shutters and ingenious devices for concealing mirrors and other toilet appliances. Pretty articles for ladies attracted his attention, and his combinations of work-table and writing-table with tambour shutters and bags are marvels of compactness and convenience. The cellaret sideboard was much developed by him, and such small articles as knife-boxes, supper-trays, and dumb-waiters received his care. In short, everything that the man of wealth, or his wife, or his butler could desire is contained in his books. Sheraton used carving, a great deal of inlay and brass ornaments in the way of handles, keyplates, claw-feet, rails, beading, and thin lines of inlay. The lyre, the bell-flower, the festoon, the urn, and the patera (the latter a sort of rosette used to hide the joinings and screws) are his favorite ornaments. His chair leg is often reeded; it is often turned.



AMERICAN INLAID DESK IN THE
SHERATON STYLE



HEPPELWHITE DESK WITH TAMBOUR
SHUTTERS

In his first period lightness and elegance are even carried further than in the Heppelwhite. Sheraton restricted the use of mahogany to the dining room, library, and bedroom and for chairs with carved backs. For the drawing room he permitted only white and gold, rosewood, satinwood, or wood painted and japanned. Silk, or satin, designed with oval medallions, or pretty stripes, he used for upholstery. Sheraton designed the most elaborate curtains, festoons, rosettes, cords, and tassels with ingenious mechanism to lift and lower them; for drapery was of the utmost importance to him. Into his commodes and cabinets he inserted compositions by Wedgwood in place of the Sèvres plaques that the French used. One of his accomplishments was veneer-

ing with satinwood; and he made use of cane, particularly in his later period, when he favored chairs and settees with cane seats and backs formed by a rectangular panel of open trellis, with the top rail painted. In this type of furniture we may trace the beginning of the "fancy chair," so popular at the dawn of the nineteenth century.

We turn with regret from the elegant prettiness and the dainty charm of line and color of the first Sheraton style, which a hundred years later was slightly ideal-



SHERATON DRESSING CASE



HEPPELWHITE DRESSING CASE

ized in the exquisite pictures of Kate Greenaway, to note the next change in fashion.

EGYPTIAN FORMS

Empire was called the "Antique," or the "Egyptian." It had been developing long before Napoleon's expedition to Egypt in 1796, which is sometimes held responsible for its advent. "As for the Egyptian style," Molinier writes, "it is an error to believe that it originated in France after the expedition to Egypt. After this event it returned to favor; but toward the end of the reign of Louis XV, and during that of Louis XVI, this style flourished under the hands of the French artists. Gouthière (Goo-tee-air) chiseled figures in the Egyptian style for the Duc d'Aumont." In Etienne Levasseur (a-tee-yen lur-vas-sir) the coming Empire asserts itself very strongly, as it does in Benneman, who, with Thomire (toe-mere), a pupil of Gouthière, made important furniture during the reign of Louis XVI.

On Napoleon's appointment as first consul in 1799 he had several palaces decorated in the new style, which, thus associated with the emperor, took the name Empire. The heavy and rather clumsy forms owe their charm to the beautifully chiseled brass ornamentations with which they are embellished. The Empire style spread; for wherever Napoleon's relatives established a court they carried it with them. Even Joseph Bonaparte brought fine Empire furniture

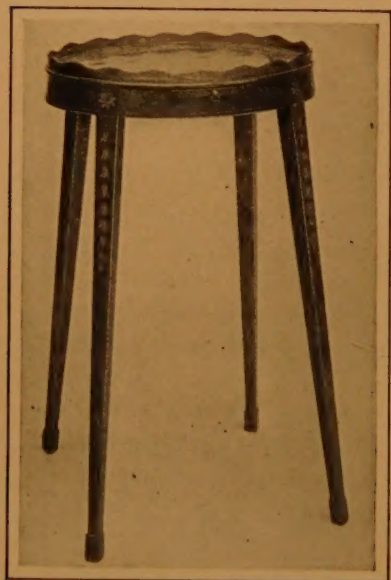


HEPPELWHITE CHAIR

FURNITURE OF THE REVOLUTIONARY PERIOD



HEPPELWHITE PEMBROKE-TABLE



HEPPELWHITE MAHOGANY STAND



HEPPELWHITE CHAIR

to America to adorn his home, Point Breeze, in New Jersey.

Percier (pear-see-ay) was responsible for the designs, which were made by Jacob Desmaller, generally called "Jacob"; but when Percier and Fontaine gathered up their scattered plates and published their book on Empire Furniture in 1809 the style had been more than ten years in vogue. Sheraton had already made it known in England in his *Cabinet Dictionary*, published in 1803, and his *Cabinet Encyclopedia*, published in 1806-08, in which the Empire style appears in its most exaggerated forms. Thomas Hope, who had traveled in the Levant and was an enthusiast over "Egyptian-Roman" design, seems to have taken London by storm with his *Household Furniture*, which completely revolutionized popular taste; and in 1801 George Smith, "Upholsterer to the Prince of Wales," carried it still farther in his book of designs, frankly taken from the new French fashions.

Another fashion in the early days of the nineteenth century was the "fancy chair," with its rush or cane seat, its painted frame picked out with gold, and its characteristic ornamentation of flowers or shells painted in metallic colors on the top rail. Another model, the "Trafalgar chair," appeared after Nelson's great victory in 1805, and continued popular until 1830.

EMPIRE FURNITURE IN UNITED STATES

Empire furniture was long fashionable in the United States—bound to France by so many ties. When President Monroe refurnished the White House in 1818 the handsome furniture especially made in Paris was in this taste. The drawing-room suite, for instance, consisting of two large sofas, two *bergères* (or "gondolas"), eighteen armchairs, eighteen other chairs, four tabourets, and six footstools, was of gilded wood carved with branched olive leaves

FURNITURE OF THE REVOLUTIONARY PERIOD

and covered with heavy crimson satin, with a pattern of laurel leaves, in two tones of gold, while the cornices for the window curtains consisted each of a gilded arch with a gilded eagle in the center, holding an olive branch in one claw and a bunch of arrows in the other.

PASSING OF EMPIRE STYLE

People soon wearied of what we now call Empire and turned again to Greek and Roman models. One of the dictators of interior decoration wrote in 1809, "It cannot but be highly gratifying to observe the revolution which has taken place in the furniture and decorations of people of fashion. Influenced by the study of the antique and the refined notions, of beauty derived from that source, the barbarous Egyptian (Empire) style as succeeded by the classic elegance of the most polished ages of Greece and Rome."

The handsome chair (on page II) by Duncan Phyfe, a cabinetmaker of New York in the second decade of the nineteenth century, offers an excellent example of the classic style that immediately followed the Empire and which the above critic had in mind. Our illustration is a development of the "Trafalgar chair"; but it is lighter and made more decorative by the artistic application of a well-proportioned lyre.

UPHOLSTERY

We have been dealing with the *forms* of furniture. Furniture also owes no little of its distinction to the materials with which it is covered.

When the Louis XV. style was still in vogue fine tapestry from the Gobelin (Go-blin), Beauvais (Bo-vay) and Aubusson (O-bew-son) manufactories, representing Esop's Fables or pictures from Watteau, velvets, damask with floral patterns, silk brocaded in colored flowers and "Persian," a kind of chintz with bright design



SHERATON CARD TABLE



SHERATON TEA STAND OF MAHOGANY



SHERATON CHAIR



DRESSING TABLE IN THE STYLE OF
SHERATON OF ABOUT 1790

soms, birds, bird-cages, and the great joy of the stripe came. It appeared in every possible form, color and combination. At first it was hidden under branches and flowers, under ribbons and feathers; but, after a short time, it triumphed over all other ornaments. All other designs were ignored and the stripe reigned supreme. In 1788 Mercier wrote: "Everybody in the King's cabinet looks like a zebra." The stripes had become popular not only for



ADAM DRESSING CASE

chairs and sofas but for the costumes of those who sat in them. A design of winding ribbons alternating with stripes and flowers was introduced at Marie Antoinette's wedding in 1770 and was called in her honor the Dauphine. Another favorite device was the feather combined with the stripe. Braids were used as a finish to the seats, and tassels and ball-fringe became popular. Heppelwhite preferred the stripe to everything else for

the silks and satins he recommended for his drawing-room pieces. He also liked floral designs on light backgrounds and oval medallions printed on the silk that harmonized with the ovals of his mirrors and the tapering lines of his furniture. For his dining-room chairs blue, or red, morocco leather was used, fastened by brass nails. Horse hair—figured, plain, striped and checquered—also came into fashion.

Sheraton knew all the styles in fashion in France; and to these he added new

on a light background, were the favorite textiles. The stripe enjoyed a little popularity; for it was much liked by Madame de Pompadour (Pomp-adore) and Madame du Barry.

Tapestry retained its popularity in the days of Louis XVI, and the airy, graceful pictures of Boucher (Boo-shay), Fragonard and others were represented on light backgrounds.

It was an age, in design, of shepherds, shepherdesses, children at play, garlands, baskets and vases of flowers, knots of ribbon, Cupids, quivers hidden among blossoms, birds, bird-cages, and pastoral subjects of all kinds. Then the great joy of the stripe came. It appeared in every possible form, color and combination. At first it was hidden under branches and flowers, under ribbons and feathers; but, after a short time, it triumphed over all other ornaments. All other designs were ignored and the stripe reigned supreme. In 1788 Mercier wrote: "Everybody in the King's cabinet looks like a zebra." The stripes had become popular not only for chairs and sofas but for the costumes of those who sat in them. A design of winding ribbons alternating with stripes and flowers was introduced at Marie Antoinette's wedding in 1770 and was called in her honor the Dauphine.

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SHERATON CHAIR

FURNITURE OF THE REVOLUTIONARY PERIOD



AMERICAN TABLE BY DUNCAN PHYFE

devices of his own invention. Sheraton's festoons, rosettes, puckerings, flutings, foldings and loopings are so elaborate that he has to give detailed instructions for the accomplishment of the desired results.

He used the stripe and the oval medalion for his drawing-room furniture until upholstery gave place to cane. The dainty creations of Heppelwhite and Sheraton enjoy a new vogue now, and their forms of furniture and their striped upholstery are popular in reproduction by furniture makers of today.

VICTORIAN FURNITURE

There was probably no period ever so dull and hideous in furniture as the Victorian age (1830 and succeeding). The forms, made chiefly of mahogany, rosewood, and black walnut grew ever heavier and uglier. Great sideboards with mirrors let into the back, console tables with frames in the form of a clumsy lyre, tomblike desks, sofas with enormous scroll ends and covered with black horsehair, chairs with sabre legs, and French bedsteads with heavy foot and head-boards of the same height, are the favorite forms during that heyday of hideous taste. This furniture, which so often masquerades as "Colonial," has been aptly described by Molinier as having "the horrible simplicity of prison architecture." We have returned now to the simpler and more beautiful forms.



CHAIR BY DUNCAN PHYFE

SUPPLEMENTARY READING

COLONIAL FURNITURE IN AMERICA

By Luke V. Lockwood

With many beautiful illustrations

CHATS ON OLD FURNITURE

By Arthur Hayden

FRENCH FURNITURE IN THE 18TH CENTURY

By Lady Dilke

ENGLISH FURNITURE OF THE 18TH CENTURY

By Herbert Cescinsky

THE FURNITURE OF OUR FOREFATHERS

With many illustrations

By Esther Singleton

ENGLISH FURNITURE DESIGNERS OF THE 18TH CENTURY

By Constance Simon

A HISTORY OF ENGLISH FURNITURE—Age of Mahogany—Age of Satinwood

By Percy Macquoid

FRENCH AND ENGLISH FURNITURE

With many illustrations

By Esther Singleton

* * Information concerning the above books may be had on application to the Editor of The Mentor.



"Dear Madam:

You ask me if The Mentor could be used in schools. The Mentor is used in a great many schools. A letter just received from a teacher in California tells me that The Mentor is a regular and delightful part of her school work. We have arranged the numbers of The Mentor in various courses especially for the use of reading clubs and schools.

The method adopted by teachers is about as follows: An hour—usually on Friday—is given up to The Mentor. Many schools are in the habit of devoting an hour on Friday to reading or declamation. Inasmuch as The Mentor comes out twice a month, school teachers alternate The Mentor with the declamation, making the hour on every other Friday a Mentor hour. The program begins with the teacher reading The Mentor article. The teacher is supposed to have consulted the books suggested for supplementary reading at the end of the article. From these books she draws information that enables her to enlarge on The Mentor article by comments of her own. For example, if The Mentor devoted to The Louvre is to be used, the teacher, after reading Prof. John C. Van Dyke's article in The Mentor to the pupils adds some information concerning the great pictures in The Louvre that she has drawn from Miss Mary Knight Potter's book, "Art of the Louvre," or one of the other books recommended in the list of supplementary reading at the end of The Mentor article. This places the subject of The Louvre before the school children in a large, simple, comprehensive way. The six gravure pictures accompanying The Mentor are then taken up by six pupils in turn, each having one of the pictures. On the backs of these pictures are the monographs—or, as they are



Gilt Inlaid English Mirror



Hepplewhite Card Table

called, the "daily stories." You will observe that these monographs are not of a critical nature, but are informing in an interesting human way. This gives a new and added interest to the program for, after the teacher has read the general article on the whole subject of The Louvre, six pupils read the life stories of the six great painters whose pictures are given special prominence. The first pupil, for example, reads the life story of Rubens printed on the back of the gravure reproduction of Rubens' portrait of Suzanne Fourment. On reading this story the pupil holds up the gravure picture for all the class to see. In the same way the next pupil reads the life story of Titian—and so on through the set.

An important supplementary part of the work then follows. The six subjects in gravure are displayed in a prominent place in the schoolroom—usually enclosed in a large glass frame. The subjects in this way remain before the eyes of the school children during

the days that follow, and it is the custom of some teachers to set aside a quarter hour at the end of the week following for a few questions in review of the subject. In this way the information obtained from The Mentor is kept before the eyes of the children for a number of days and is firmly implanted in their minds.

This is the plan. Now for the practice. Let one of the many teachers who are using The Mentor tell. She writes from a prominent city of Kansas: "I am more than pleased with The Mentor. It is just what I need in my classes. The pictures delight the children. I feel we cannot miss a single issue."

W.D. Moffat
Editor



Furniture of the Revolutionary Period

SHERATON SIDEBOARD

Monograph Number One in The Mentor Reading Course



ROBERT MORRIS, the wealthy banker of Philadelphia, who controlled the finances of our young and struggling nation, who sacrificed great trade advantages for the sake of principle, who raised the \$1,500,000 that enabled Washington to carry his last campaign against Cornwallis, could well afford sumptuous furniture and other articles of luxury.

The splendid sideboard shown on the reverse of this page stood in the dining-room in his Philadelphia mansion. It is a Sheraton piece, and is undoubtedly an importation. Every characteristic of Sheraton is here. It is a marvel of inlay. The flowers in the panels, the festoons, the cords and tassels, and the bows of ribbon are executed in green, yellow, and red woods. The brass handles are also characteristic of early Sheraton. The simple and easy way that the top can be made to fold should be noted. The supporters of the side-flaps, tipped with a tiny brass head, push in; the flaps fold over on the slab; the four shelves drop when the brackets beneath them are turned to the right and left on their respective hinges; and, finally, the whole top shuts down over the slab, on which the knife-boxes are standing. The three knife-boxes are also very handsome. Their locks, key-plates, and tiny claw-and-ball feet are of silver. This fine example of finished cabinet-work of the late eighteenth century is owned by Memorial Hall, Philadelphia.

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Furniture of the Revolutionary Period

SIDEBOARD IN THE STYLE OF SHEARER

Monograph Number Two in The Mentor Reading Course



THE sideboard, as we now understand it, dates from the last quarter of the eighteenth century. It seems to have been developed by Robert Adam, Thomas Shearer, and Heppelwhite. People sometimes erroneously speak of a "Chippendale sideboard," not knowing that Chippendale *never made a sideboard*. His book contains many designs for the large "sideboard-table," which was nothing more than a long slab standing on heavy legs. Frequently the slab was of marble, which could not be disfigured by the plates and dishes. It does not seem to have occurred to Chippendale that a drawer or two might afford extra convenience.

Constance Simon thinks Robert Adam responsible for the invention of the cellaret, or pedestal, sideboard. She says, "Robert Adam's sketches for sideboards with pedestal cupboards, surmounted by urns, are the earliest that have come down to us of this type of furniture."

It may have been that Adam was the first to conceive the idea of thus elaborating the simple serving-table made by Chippendale and others, but Shearer and Heppelwhite were also at work at the same time on the development of this piece of furniture.

Most students of furniture give the palm to Shearer as creating the first complete sideboard of the type represented on the opposite side of this page. Here we have six divisions: three drawers and three cupboards. This piece is much in the style of Heppelwhite, whose sideboards often show the same bombé (bom-bay) or swelled curve, grooved leg with the Marlborough or spade-foot, and the oval brass ring-handles decorated with an urn, the shape of which was much used by the silversmiths of the day. Shearer and Heppelwhite carried the form still farther, adding conveniences of various kinds for the butler. Sheraton took up the matter where they left off, until there was a return to simplicity in the heavy sideboard of the Empire period. The story of the sideboard is most interesting. Between the old court and livery cupboards, buffets and dressoirs and the kind of sideboard known as the "Heppelwhite," there seems to have been an interval when the serving-table was used without any ornamental purposes.

Then the buffet, the court cupboard, the dressoir,—call it what you will,—came back in a new form to preform the purposes of displaying the family plate, holding linen and small silver for the butler's convenience, and guarding little delicacies for the table.



Furniture of the Revolutionary Period

CONSOLE TABLE

Monograph Number Three in The Mentor Reading Course



T would be impossible to find a handsomer, or more representative, piece of Empire furniture than the subject given here, which was brought to America by Joseph Bonaparte in 1815. This is one of a pair of console-tables that adorned the magnificent house, called Point Breeze, which the exile built on the Delaware River, near Bordentown, New Jersey, and in which he dwelt for fourteen years. The house was of brick covered with white plaster and had a long, sloping roof, with high dormer windows, and wide doorways, ornamented with columns. The interior was beautifully furnished. The marble mantel-pieces were splendidly sculptured, and the rich tapestries, valuable furniture, and choice paintings made Point Breeze one of the "show-places" of the day—and an unusual one in the United States, as it breathed the atmosphere of what might be called a semi-regal establishment.

The estate consisted of eighteen hundred acres. The grounds were laid out by landscape gardeners brought from Europe for the purpose. Therefore, the shrubbery and flowers were well worth seeing.

When Lafayette paid a visit to America as the nation's guest in 1824, he spent a day with the ex-king of Spain, known no longer by that proud title. The host of Point Breeze used the name of Count de Survilliers. He devoted himself to the cultivation of his broad acres, lived the life of a country gentleman, and was highly esteemed by his neighbors.

Joseph was the only one of his brothers for whom Napoleon professed to care. He was handsome and very distinguished in manner and conversation. His elegance seems to have impressed all who knew or saw him. Joseph Bonaparte left this country in 1832 and died in Florence in 1844.

When the furnishings of Point Breeze were sold, this console-table and its companion were purchased by Judge Joseph Hopkinson of Philadelphia, who was for many years a confidential friend of Joseph Bonaparte's and managed his estate for him when he was absent in Europe. The candelabra on the table also belonged to Bonaparte, and harmonize perfectly with the table. The exquisite delicacy of the ormolu (or-mo-loo) decorations should be noted. The designs are characteristic of the Napoleonic period.



Furniture of the Revolutionary Period

AMERICAN BEDSTEAD. EIGHTEENTH CENTURY

Monograph Number Four in The Mentor Reading Course



HIS bedstead in the style of Heppelwhite was not beyond the capacity of any first-class cabinet-maker of the period. The swan-shaped scroll neck of the headboard had long been known. It was a familiar finish on the tops of highboys. The slender reeded columns, with their light carving, give a delicate appearance to this large piece of furniture. If the bedstead were properly draped, the curtains would bring the whole into better proportions; for the undraped tester (the flat canopy over the bed) makes the columns look too tall.

Heppelwhite would have made a decorative effect by looping his vallance into festoons decorated at intervals with a tassel; and beneath this he would have hung curtains that could be drawn around all four sides of the bed. For material he would have used white dimity, plain or corded printed cotton, or figured chintz; and, if he wanted to make a very handsome bed, he would have chosen satin lined with silk. He would also have placed across the base of the headboard a tightly rolled bolster, covered with the same material as the curtains and counterpane, and no pillows. This arrangement was, of course, for the daytime. At night the bolster would be removed and the occupant would have what pillows he pleased. This kind of bedstead was popular when houses were unheated save by open fires and stoves. People liked to sleep warm; and, therefore, a big feather, or down, bed was put on top of the canvas, or mattress. The chambermaid took the chill off the linen sheets with the warming-pan, and hung the night clothes before the open fire to warm. The occupant of the bed frequently took a hot drink as he sat before the fire for awhile to warm himself thoroughly; and then, after tying on his night-cap and drawing the curtains, he would fall upon the feathers and drift comfortably into dreamland.



Furniture of the Revolutionary Period

DINING-ROOM, BROOKLYNWOOD, MARYLAND

Monograph Number Five in The Mentor Reading Course



MARYLANDERS have always been famed for their homes and their hospitality. No state contains more typical and attractive houses of past generations than Maryland. The wealthy colonists built in the towns and upon their large estates mansions that are today the admiration of architects.

These houses were filled with the choicest examples of furniture and other household articles. Handsome houses were also built after the Revolution. Brooklynwood, not far from Baltimore, is a fine specimen of the kind of house that was built in the first decade of the nineteenth century. Adam influence is seen in the beautiful mantel-piece in the dining-room, shown on the opposite side of this page. The carving over the doors should also be noted. The handsome table, with its claws of brass, shows Adam influence. The chairs are Heppelwhite, with the exception of the one near the cupboard and its companion. These are pre-Chippendale, made just after the Anglo-Dutch period. They show the splat (the central panel in the back of the chair), just beginning to be pierced, and before the carver has tried his cunning. It was this type of chair that Chippendale developed and embellished.

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Furniture of the Revolutionary Period

DINING-ROOM, SALEM, MASSACHUSETTS

Monograph Number Six in The Mentor Reading Course



THE furniture in this attractive room is very simple. The sideboard belongs in style to the transition from Heppelwhite to Empire. By its side stands an old-fashioned japanned plate-warmer, which used to stand before the open fire, there being no back to this piece. This was used in the dining-room to keep certain dishes hot on cold days when viands grew unpalatable in the icy rooms. The table belongs to the nineteenth century, when the table extended by leaves began to be used. The chairs are of the early nineteenth century. They are of the "fancy chair" type, of which there were so many varieties. The seats were of rush or cane, and the frames were painted in almost any bright color, or white and touched up here and there with gold. The broad bar of the back was usually painted with a garland of flowers in metallic colors, silver, or gold, or bronze. The "fancy chair" was a special industry; and for about ten years from 1805 to 1815 the newspapers were full of advertisements of men who made "fancy chairs" according to the "latest fashion"—many of them very attractive; some far from it.

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